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Mari Folk Music Influences on Andrei Eshpai's Viola Concerto, Vengerskie Napevy (Hungarian Tunes), and a Transcription of Hungarian Tunes for Viola in the Viola Repertoire

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MARI FOLK MUSIC INFLUENCES ON ANDREI ESHPAI'S VIOLA
CONCERTO, *VENGERSKIE NAPEVY* (HUNGARIAN TUNES) AND A
TRANSCRIPTION OF HUNGARIAN TUNES FOR VIOLA IN THE VIOLA
REPERTOIRE

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by
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ABSTRACT

Andrei Eshpai was one of the most renowned composers who drew on the Mari folk music traditions, within the confines of Western classical music. One of the main purposes of the research is to show how the Mari folk music was applied in Eshpai's compositions for the viola. In the current research, I will explain the similarity between folk music of Mari and Hungary because the researched composition Hungarian Tunes by Eshpai is based on Mari tunes, however is called Hungarian Tunes. Another purpose of this research is to provide musical analysis and a performance guide for the compositions, where I will write about some aspects of learning process like technical difficulties and how to solve them, while searching for timbre, interpretation and meaning. Also, as an addition to the viola repertoire, I have made a transcription of the Hungarian Tunes for the viola and piano, which can make the repertoire of every violist expanded.

INTRODUCTION

Most of the people in the US know only two cities in Russia. It is not difficult to guess which cities they know being St. Petersburg and Moscow. Since I am from a small city Yoshkar-Ola within Mari El Republic, I start explaining where the city is located, how big it is, and sometimes I might include the ethnic group of the people that live there, which is Mari. Most people are astonished by the fact that over 180 ethnic groups live in the territory of the Russian Federation. Similar reaction occurs when I mention the name of Russian composer Andrei Eshpai, who although is deserving of widespread international recognition, is mainly recognized as a household name in Russia.

In a conversation with one of the professors, who was assuming that my subject of the research was not interesting enough, he asked me "why don't you do research in something more serious and exciting for the musical world?" To which I have several responses. Firstly, one of the main purposes of the research is to introduce to the world the Mari culture and folk music through the name, and compositions of one of unknown Russian composers A. Eshpai. He, in his turn glorified the Mari people and their music. Second, it will encourage others to be interested in my research and the subject. The third reason is that I was born and raised in Yoshkar-Ola within Mari El Republic, and I have empathy for the fate of Mari people. The fourth, I think the academic music of A. Eshpai is underestimated, and deserves to be played more. Also, since there is a lack of material about these compositions, I believe this work will make the learning process for many violists easier.

The purpose of the study is to investigate the usage of Mari folklore within traditions of Western classical music using examples of viola concerto and *Vengerskie Napevy* (Hungarian

Tunes) by Andrei Eshpai, with detailed analysis and a performance guide, and a transcription of Hungarian Tunes for viola in the viola repertoire.

Who are the Mari?

According to the latest version of a scientific research, the Finno-Ugric ancestors lived in the lands from the Ural Mountains extending to the East and West Siberia and were first documented to have lived from 400-600 a.d. The Mari Finno-Ugric ethnic group moved to the central Volga river, and was conquered by Slavic peoples, and they were forced to accept the Christian Orthodox religion in 9-10c. Only a few tribes among Finno-Ugric tribes were able to organize new countries (Finns, Hungarians, Estonians), but others evolved into unique ethnicities.

¹ They have many elements of culture that hold intrinsic value, and occupy an important role of the World's western cultures.

The history of the Mari

Mari El Republic, which is located among the middle side of the river Volga, announced the formation of a republic only in 1991. According to the population census in 1989, in the territory of Mari El Republic lived 324,000 people of Mari ethnicity and 100,000 Mari lived in other regions of the Russian Federation. The capital of the republic is Yoshkar-Ola.²

Mari is divided into three ethno-dialect cultural groups: hill, meadow, and eastern. This ethnicity had very limited historical documentation and was based primarily on oral traditions. The first mentioning of the nation in writing comes with a word (cheremisy) which was given by Russians, but the people called themselves "Mari" which means "a human, or a man." The name of the republic consists of "Mari", the name of the nation, and "El" which means nation or empire.

¹ Nanovfszky, Gyorgy. Sorodichi po Yazyku (Kindred by Language). (Budapest: László Teleki Foundation, 2000).

² Nanovfszky, Gyorgy. Sorodichi po Yazyku (Kindred by Language).

From the beginning of its existence Mari El became allied with the surrounding nations, but they did not like Russian settlers who tried to settle in their lands.³

In 1552, the Mari were conquered by Tsar Ivan the Terrible. Russian colonization took the best land from Mari and imposed a big tax. In the 17th century, the population of Mari began to decrease under the oppression of Russian colonization. Many small groups of Mari moved to the former land of Hungarians – (*magyeri*), in order to find a new home. The first part of the word *magy* also means “a man.” Russians violently forced “foreigners” (this is what they called non-Russians) to baptize and accept Christianity.⁴

Starting in 1872, the nation began organizing their educational institutions such as the Mari National Theater, museum, and a publishing house. In 1926, Mari leadership made the decision to publish their own Mari literature, with the transition to Latin alphabet. Unfortunately, in 1937, 15,000 of the intelligentsia of Mari El, were eliminated by the Soviet government. Among these people were scientists, teachers, and people of arts. These people were accused of nationalism and espionage in favor of Finland by decree of NKVD (the People’s Commissariat of Internal Affairs). Mentioning anything about Finno-Ugric relationships was prohibited, and all the books in this language were destroyed. Russians, who were quickly inhabiting Mari land and its cities, had changed the Mari into a national minority, despite having lived on their own national territory since ancient times. The interference of Moscow in international relationships among Finno-Ugric nations of Russia and between themselves, Hungary, Estonia, and Finland ended only in 1988.⁵

³ Nettl, Bruno. *Cheremis Musical Styles*. (Bloomington: Indiana University Press, 1960).

⁴ Nanovfszky, Gyorgy. *Sorodichi po Yazyku* (Kindred by Language).

⁵ Nanovfszky, Gyorgy. *Sorodichi po Yazyku* (Kindred by Language).

There are three ethnic groups mixed in the region of middle Volga river: Finno-Ugric, Slavic, and Turkic. This historical interaction defined many features in culture, mode of life, and customs of people living in these territories. Despite oppression and cruel nationalism, the ethnicities combined under the authority of the Russian Empire and managed to preserve their culture.⁶ That is why it is hard to distinguish specific features in the culture of each of the ethnicities, especially in music

Mari music: instruments and characteristics of the folk music

“Folk heritage is created during many years. Mastering a piece and bringing it in professional art can only make richer the last.”⁷

In early times people were not literate, however, they still could represent their life experience, thoughts, ideas, and desire for freedom through oral art such as: songs, fairytales, proverbs, and legends. The oral art reflected their social-economic status, their growing self-consciousness, and materialistic thoughts. Mari expressed in their songs the history of the nation, their sufferings, fighting for independence, and hope for a better future. Many researchers agreed that most Mari songs are sad. The sense of many songs concluded in not being free, under oppression and leadership of Mongol-Tatars and Russians.⁸

⁶ Egorova, O. K. "Nacyonalnoye y Sovremennoye v Tvorchestve Narodov Povoljia" (National and Contemporaries in the Music of Peoples of the Volga Region)." In "Traditsyonnoe y Sovremennoe v Muzyke Narodov Povoljia" (Traditional and Contemporaries in the Music of Peoples of the Volga region)., (Yoshkar-Ola: Mari Research Institute, 1988), 5-6

⁷ Gerceva, A. "Mariyskiy Folklor Y Ego Svyaz S Sovremennoy Muzykoy v Concertnyh Janrah Eshpaya. (Mari Folklore and Its Connection with Contemporary Music in the Concerto Genre by Eshpai)." In Traditsyonnoe Y Sovremennoe v Muzyke Narodov Povoljia" (Traditional and Contemporaries in the Music of Peoples of the Volga Region)., (Yoshkar-Ola: Mari Research Institute, 1988), 114

⁸ Mamaeva, M. "Svoeobrazyie Mariyskoi Pentatoniki" (Originality of Mari Pentatonic). In "Traditsyonnoe y Sovremennoe v Muzyke Narodov Povoljia" (Traditional and Contemporaries in the Music of Peoples of the Volga Region)., (Yoshkar-Ola: Mari Research Institute, 1988), 88

The most important instrument was *the küsle* (multi-string plucked instrument). Almost every family, especially the hill Mari, had it. It was like having a guitar in our time. Another famous Mari instrument is the bagpipe, which has a six step diatonic scale and is able to produce a two-voice melody. Also, the Mari had their version of the violin, which is called *kovyj*. It is a two-string instrument tuned in fourths and it is played by holding it on the knees. Percussion instruments are also an important part of Mari music, as well as different kinds of simple woodwind instruments such as *shüvyr*, *puch*, *shüpshyk*, and *shyialtysh*.

Professional musical culture (classical music education) in Mari El Republic began only at the end of 16th – and the beginning of the 17th Centuries. Historical interaction with the Russian people influenced the Mari culture, including music. This influence can be heard in lyrical melodies, which are characterized with width, chant, big leaps, and wide range.⁹

The first acknowledgement of Mari culture can be seen in Russian literature of such writers as Alexander Herzen, Nikolai Gogol, Mikhail Saltykov-Shchedrin, Ivan Turgenev, and others. The first Russian composer who used Mari music in his compositions was Boris Asafiev. Also, Anatoliy Liadov, another great Russian composer, used Mari folk music in his piano miniature, Nikolay Rakov composed a symphonic Mari suite, and Vissarion Shebalin an Overture on Mari themes.¹⁰

It is difficult to use folk music, which was developed over centuries, within the traditions of Western classical music because of the danger of ruining authenticity and the ability to skillfully blend it with classical and modern compositional writing. However, many artists are able to represent the genre without ruining the traditions, thus creating something individual and unique.

⁹ Mysina, M. Maryiskaya Professionalnay Muzyka. (Mari Professional Music). (Yoshkar-Ola, 2010), 5-20

¹⁰ Mysina, M. Maryiskaya Professionalnay Muzyka. (Mari Professional Music), 5-20

Syntheses of folk music, traditional writing, and modern compositional writing is not an easy task because it is hard to make an authentic traditional melody to blend with modern writing and classical writing organically.

There are some specific characteristics which help define Mari folk music like the pentatonic scales, specific rhythms, chord progressions, and folk instruments. The pentatonic scale is a five tone scale with no half steps. This mode is common for many countries of the East, many ethnicities in Russia, and some countries of the West. The system of pentatonic music does not have a tonal center. Here, every tone can be the root, which is why the mode is perceived as pure, bright, and calming. Also, the purity of the mode can be related to the natural surroundings. Thereby, there is a correlation between the Mari people, who are people of the forest, and the pentatonic modes. In Mari folk songs, pentatonicism is different because of its modal diversity. For example, in the Mari folk songs we can hear simple pentatonic, pentatonic in a 6 or 7 tone scale, and also pentatonic with a half step. In addition, the Mari pentatonic is influenced by Turkish traditions. Moreover, the old Mari instrument *kūsle* was tuned in one of these two kinds of Mari pentatonic: c-d-f-g-a, and c-d-e-g-a.¹¹ Transposition is very common in Mari folk music. Usually it was transposition of the second sentence to the fifth down or the fourth up.

Rhythm is another aspect which defines nationalism in music. This field is not researched enough in Mari music, however there have been different arguments about syncopation (Syncopation is the displacement of a regular beat). This type of rhythmic correlation is used in music of A. Eshpai, and other Mari composers. Bruno Nettl classifies the rhythm in Mari music according to the number of durational values of notes used in an individual song. It depends on a

¹¹ Mamaeva, M. "Svoeobrazyie Mariyskoi Pentatoniki" (Originality of Mari Pentatonic).

musical style of one or another song. In his book *Cheremis Musical Style*, Nettl claims that “There is a tendency for rhythmic units, including note values, metric units, and even phrases to increase in length towards the end of a song.”¹² Moreover, Mari folk music has two types of rhythmic meter: one type repeats throughout a song without changes, another keeps changing throughout the song. About this claim, Bruno Nettl wrote in his book, “A song, which keeps the same meter throughout is isometric, one which changes the meter, heterometric.”¹³ Andrei Eshpai, who was born in Mari El republic was influenced by Mari folk music, and used it extensively in his compositions.

Application of Mari folk tunes in the music of Andrei Eshpai

The composer does not usually use the entire folk tune, but when he does it, he transforms it upon repetition. There are three tendencies of using folk music in the instrumental music of Andrei Eshpai. The first is an exact citation of a folk tune in the exposition of a piece with the next development. Second, is a transformation of the tune and its first appearance already in a modified way. The third is an insertion of some typical fragments of folk melodies into his own melody. It is hard to say which of the ways the composer used in the viola concerto, since the original melody is not mentioned in any of the scholar’s works; however, the composer did not use exact citations of the folk tunes in the concerto, but most likely in the Hungarian Tunes. Eshpai said once about using Mari folk tunes in his music “Why I should not strive to talk my own language with my own words?”¹⁴ (meaning to use Mari folk tunes but modifying them and fitting them into western compositional writing).

¹² Nettl, Bruno. *Cheremis Musical Styles.*, 23

¹³ Nettl, Bruno. *Cheremis Musical Styles.*, 24

¹⁴ Gulyants, E. "Materials From the Archive of the Composer."

In “Besedy.Statyi.Ocherky.Materialy” (Conversations. Articles. Essays. Materials.), 126

About Andrei Eshpai

Eshpai is the most famous composer among those whose main feature of composition was drawn from Mari folk music. Besides this, his national recognition the composer earned by composing music for films and popular songs. The composer was born in 1925 in the small town of Kozmodemiansk, which is within the Mari El republic. His father, Yakov Eshpai, was also a composer, a collector of folklore, and a forerunner of classical music with an influence of Mari folk music. Moreover, Yakov Eshpai became Andrei's first teacher. In 1928, the family moved to Moscow where Yakov was studying in the Moscow Conservatory in the Composition Department. Andrei started his early musical education on the piano in the Gnesin Music School from 1933-1941. In 1944 his studies were interrupted by The Second World War, and he was enlisted as an interpreter, and during the war he was awarded several medals of honor for his service. In 1946 he started studying at the pre-college division of the Moscow Conservatory, and in two years he became a student of the conservatory, and later a graduate student. From the beginning of his education there, he was studying piano and composition, but for the graduate school years he was only a composition student. His teachers there were Nikolai Myaskovsky, Nikolai Rakov, Evgeny Golubev in composition, Vladimir Sofronitsky in piano, and Aram Khachaturian in graduate school in composition.¹⁵

In 1956 Eshpai started working in the composers' union of the USSR. In addition, he became a winner of a Fifth International Festival of Youth and Students in Warsaw for his Hungarian tunes. From 1965 to 1979 he was teaching at the Moscow Conservatory. However, even with that busy schedule, the composer never forgot to visit homeland. He came to Yoshkar-Ola

¹⁵ Daragan, D. Molodye Kompository Sovetskogo Souza. Andrei Eshpai. (Young Composers of the Soviet Union. Andrei Eshpai). (Moscow: Sovetskiy Kompozitor, 1960).

often and performed his new compositions there. His visits were unforgettable in the musical life of the Mari El Republic.¹⁶

Eshpai was full of positive energy and that was reflected in his music, where we rarely can hear hopelessness or death, however with some exceptions like the Viola Concerto. His first compositions included “Three Mari Melodies” a suite for clarinet and piano, and transcriptions of Mari songs for voice and piano. His first notable large scale work includes Symphonic Dances (1951). Dragan considers that this work was the beginning of an individual style of the composer.¹⁷

A. Eshpai wrote two ballets, one operetta, one musical, nine symphonies, solo concertos for all musical instruments of a symphony orchestra, many chamber and pop compositions, music for films, and popular songs.¹⁸

I remember Andrei Eshpai when he came to Yoshkar-Ola for a celebration of an anniversary of the musical college where I studied. We were working on his Sixth and Eighth Symphonies. At that moment I knew of Eshpai, but I did not know much about his music. As I became familiar with his music, I fell in love with his work. I felt fortunate to observe the maestro, since he was always present at the rehearsals of our orchestra, and was deeply involved in the working process together with the musicians. From his speech, I noticed that Eshpai always had an encyclopedic memory. Truly this was one of his greatest abilities. He could recite poetry, and quote literature by memory. His stories were always interesting to listen to because of his

¹⁶ Bogdanova, Alla. Andrei Eshpai. (2nd ed. Moscow: Sovetsky Kompozitor, 1988).

¹⁷ Daragan, D. Molodye Kompozitory Sovetskogo Souza. Andrei Eshpai. (Young Composers of the Soviet Union. Andrei Eshpai), 4-5

¹⁸ Kulshetova, L., and V. Chesnokova. Kompozitory Y Muzykovedy Mariyskoy ASSR (Composers and Musicologist of Mari ASSR). (Yoshkar-Ola: Mari Publishing House, 1990).

tremendous vocabulary and imaginative depictions. Besides that, I remember him as a positive person who liked to live and enjoy life.

The Viola Concerto

The Viola Concerto by Eshpai was written in 1987. It was the time of innovations and new compositional techniques for the composer. The eighties were a time of progress and new technology. It was a time of changes and unpredictable future. For the Soviet Union, it was a pretty hard time because there was a war in Afghanistan and the country was close to collapse. Soviet art of that time was divided into two categories: “true art,” which is the sincere expression and views of an artist, and “fake art,” which was created to please the government within the standard frames of acceptance. Also, “fake art” was called conformism. The “true art” was unofficial, underground art, was called as non-conformism. Eventually, composers, writers, and artists tried to move away from conformism to non-conformism, which was still under the pressure of the government. The year 1987 was a time of moving away from experimental twelve tone music to postmodernism (the word, used to describe contemporary art), neoclassicism, and neo-romanticism. Neo-romanticism and neoclassicism are aesthetic trends, as is postmodernism, which followed. Andrei Eshpai’s viola concerto is related to all of these definitions. It is hard to make a border between these terms, but I could definitely hear all of the stylistic features in his work. The times had an influence on a lot of outstanding works of the majority of the composers. For example, Schnittke’s viola concerto was written in 1985. Both works by Schnittke and Eshpai have different distinguishable stylistic features, but both of them are dedicated to one of the most celebrated Russian violists: Yuri Bashmet. The composers of that time were experimenting with sounds, forms, instruments, and new compositional techniques.

Eshpai was one of the composers who experimented. First of all, the form of his concerto is unusual. Additionally, Eshpai's music was recognizable due to extensive use of Mari folk music and its elements in his own compositions. The composer moved away from a standard three-movement form to one big uninterrupted work. This concerto is not divided by movements, but it has two quasi movements; *andante con moto* with a cadenza at the end, and a *Passacaglia*. They are not separate, but divided by the cadenza. The *Passacaglia* follows directly from the *andante*.

In the first quasi movement, the composer included three dominating themes, which pass through the whole movement. The first is a vicious chromatic passage, opening the concerto in the orchestra in the low register. Then, the soloist plays the same passage at rehearsal 1. The second is a sinister sarcastic motive in a different tempo, *Allegro*, similar to Shostakovich's style. The influence of Shostakovich is another interesting aspect of the concerto. Eshpai uses his mastery, writing the motive at rehearsal 7 for soloist, rehearsal 10 for orchestra, rehearsal 15 for the soloist, again, at rehearsal 26 for the soloist, at rehearsal 27 for orchestra, and again at rehearsal 28 all the way until the *Passacaglia* at which time it is played by the soloist with an orchestra. The first quasi movement, with its culmination at the end, is interrupted by the cadenza.

The third motive is lyrical, with a meditative character and modified folk motive. Folk inspired the style of the composer, and his use of Mari folk tunes became his trade mark. The first time we hear the tune is from rehearsal 12 to rehearsal 14, then at the rehearsal 20, and at rehearsal 24. The theme sounds only in the solo part, like whispering something private and intimate. This contrast of a meditative lyrical tune and the vicious sarcastic motive reminds one of a contradictory personality. This is the contradiction of the era of technology, decadence, and human being. This is the contradiction of the Soviet regime and opposition to it.

The *Passacaglia* has a mournful gloomy motive in the low register from the orchestra and the soloist. The culmination of the *Passacaglia* happens at the rehearsal 37, after that the modified folk tune enters again with a harp accompaniment, and the concerto dissolves at the end. If we imagine a scenario, it seems that the human being (folk motive in the viola solo) is defeated. Overall the concerto sounds like an echo of that time period.

Rhapsody for violin and piano: *Hungarian Tunes* by Eshpai

Hungarians are considered to be Mari's relatives. The relationship between Mari and Hungarians can be seen in the similarity of languages and folk music. Hungarian folk music, which is also based on the pentatonic scale is similar to the music of the Finno-Ugric nations, including Mari music. It was a subject for investigation of great composers like Bartók and Kodály, who were collecting folk music in Hungary. Bartók and Kodály both have tremendous collections of folk songs and dance melodies. The similarities of musical language between the Mari and Hungarians is very impressive. For example, the similarity is found not only in the use of the pentatonic mode, but also in the homophonic structure, repetition of the melodies in the lower register (usually a fifth lower), excessive embellishments, free rhythmic structure, and the same amount of words in text. When Kodály met Eshpai's father and became aware of the similarities, it gave him new ideas for his music and new research. We can hear the influence in his Symphony in C major (1961) and arrangements of Five Mari Folk Songs (1960). In general, researching folk music, Kodály could apply it and blend it with European classical compositional style. He invented

his own compositional mannerism where he obtained a variety of musical colors, classical clarity of melodic lines, rhythmic energy, balanced form, and colorful harmonies.¹⁹

Hungarian Tunes was composed when Eshpai had chosen several Mari tunes, and decided to write a vocal cycle for the final exam in the conservatory. However, not long before the exam, the singer, who was Hungarian, got sick, and the composer asked his colleague violinist Edward Grach if he could play it. So, the vocal composition became a piece for violin and piano. In 1953, Eshpai was still a graduate student at the conservatory when the principal conductor of the USSR Symphony Orchestra Konstantin Ivanov was willing to conduct the piece. Ivanov recommended the composer to write a version for full orchestra and violin. The first performance was conducted under the baton of Gerian, with Edward Grach on violin, and the first recording was conducted by Rozdestvensky, with Grach, as a solo violinist. Both, in 1953, Bucharest and 1955, Warsaw, the composer was awarded the first prize for this composition at the competition of young composers. Kabalevsky, one of the celebrated Russian composers, liked the piece so well he said, "The composition of A. Eshpai pleases with bright colors, juicy and real artistic temperament, great orchestral sound. Possessing a big natural instinct of harmony and orchestral coloring, he skillfully uses these expressive means in his scores, which are fascinating, and full of dynamics and emotional tension."²⁰ These words very well describe the beauty of the composition.

One of Eshpai's favorite composers was Ravel, who had also written a rhapsody, *Tzigane*, for violin and orchestra, which was composed based on Hungarian gypsies' folk melodies. Novoselova, in her book "*Tvorchestvo Eshpaia*," wrote that Ravel had a big influence on Eshpai's

¹⁹ Gulyants, E. "Materials From the Archive of the Composer." In "Besedy.Statyi.Ocherky.Materialy" (Conversations. Articles. Essays. Materials.), (Moscow: Sovestkiy Compositor, 1988), 48-56

²⁰ Gulyants, E. "Materials From the Archive of the Composer." In "Besedy.Statyi.Ocherky.Materialy" (Conversations. Articles. Essays. Materials.),

music, that the composer even dedicated his Piano Concerto Number One (1956) to Ravel. That is why according to this information, it is highly probable that *Tzigane* by Ravel inspired the style of the Hungarian Tunes. The composition (*Hungarian Tunes* by Eshpai) is distinguished with transparent orchestral part, lack of heaviness, and vivid colors. This orchestral style fits the improvisatory style of a rhapsody. This is the second symphonic work of the composer, which already shows his individual style based not only on application of Mari folk music, but on the combination of contrasting material. All the parts of the composition have different characters. Another distinguishing feature of the composition is a variety of rhythms embellished with ornaments, which create recitativo, dance, and lament characters.

This chapter explains the history of the Mari and their folk music characteristics in order for a reader to understand and identify Mari folk music in the compositions of Andrei Eshpai. Also, in this chapter I state the biography of the composer, and background information of the concerto and Hungarian Tunes by Eshpai, and a short review of these compositions, which I will examine more closely in the next chapters.

MUSICAL ANALYSIS OF THE VIOLA CONCERTO

In the twentieth century, composers experimented with new forms, styles, and genres, such as serialism, twelve-tone technique, aleatoricism, and micro-tonality. Also, the simple forms of classical era would become more complex or transformed in the twentieth century. Virtuoso competition between a soloist and orchestra receded to the background. The main principle became a dialogue, and not only between the soloist and an orchestra, but also between the soloist and different instruments in the orchestra. Two types of an instrumental concerto became dominant in the first half of the twentieth century: virtuosic and dramatic. The dramatic type has qualities of a tragic symphony, where the role of the orchestra is increased. There were several kinds such as symphony-concerto and poem-concerto.²¹ However, the traditional forms from the classical era and old forgotten genres like *concerto grosso* from baroque era became useful again, but with new compositional techniques. These new approaches to the traditional forms or old genres are called Neo-classicism and Neo-romanticism. Analysis of contemporary atonal music without clear cadences and separation on themes is a difficult task because one may always argue that there could be several correct answers.

The first instrumental concertos of Eshpai are still composed following classical traditions in the concerto genre. The composer's sentiments that create the concertos are optimism, energy, aspiration to the future. However simultaneously with this energy his instrumental concertos are full of emotions and sincerity. The main idea of his compositions is a human being who is delighted

²¹ Chernovskaya, L. Instrumentalnye Konzerty Andrey Eshpaya 60-80-h Godov XX Veka: Specifika, Puti Evolucyi. (Instrumental Concertos by Andrei Eshpai 60-80 Th. Years of XX Century: Specifics of Genre, Ways of Evolution), (Yoshkar-Ola, 2010)

with an idea of humanity and justice.²² The main features of this concerto are its unusual form and use of fragments from Mari folk music and original composers' tunes. Eshpai's viola concerto is an experiment in the mixture of different styles (baroque and modern) and forms (continuous and sectional).

The viola concerto does not have any sharps or flats in the key signature until the *Passacaglia*, yet it has a tonal center, which is the *minor third a-c* in the opening, which reminds me of mutability ("generally defined as a fluctuation between two or more diatonically related tonal centers").²³ Moreover, Eshpai was using triads throughout the concerto, but they are polychords, which means that the composition is in triadic post-tonality. The concerto starts with *Andante con moto*, which I call an introduction to the first quasi-movement. The composition is based on a thematic motive (chromatic passage) at the beginning in the orchestra part and later in the viola solo part. (Fig.1) Belyakaeva-Kazanskaya in her book "*Traditsyonnoe Y Sovremennoe v Muzyke Narodov Povoljia*" said, that one of the main characteristics in Eshpai's writing of the concertos, symphonies, and ballets is making either pathetic-hymnal or majestic culminations that emerge from lyrical melodies at the beginning.²⁴ (p.124) This motive sounds like an accompaniment, however it repeats several times later in the orchestra part and the viola solo part. The whole introduction and many spots of the first quasi- movement are drawn from this thematic motive.

²² Chernovskaya, L. Instrumentalnye Konzerty Andrey Eshpaya 60-80-h Godov XX Veka: Specifika, Puti Evolucyi. (Instrumental Concertos by Andrei Eshpai 60-80 Th. Years of XX Century: Specifics of Genre, Ways of Evolution), 10

²³ Bakulina, and Ellen. "The Concept of Mutability in Russian Theory." Music Theory Online. September 01, 2014. <http://www.mtosmt.org/issues/mto.14.20.3/mto.14.20.3.bakulina.html>.

²⁴ Belyakaeva-Kazanskaya, L. "Evoluciya Tvorchestva A.Eshpaya Na Primere Symfonicheskoy Muzyki)." In "*Traditsyonnoe Y Sovremennoe v Muzyke Narodov Povoljia*" (Traditional and Contemporaries in the Music), (Yoshkar-Ola: Mari Research Institute, 1988), 124.



Figure 1. Thematic motive

Charles Rosen has written in his book *The Classical Style: Haydn, Mozart, Beethoven*, that a figure (thematic motive) in the accompaniment can become the melody, or melody can be used as an accompaniment figure.²⁵ That is why this motivic passage is used as an accompaniment for the solo viola and as a melody. (Fig 2.)



Figure 2. Thematic motive in the viola solo

It is used in different situations throughout the concerto with changing rhythm. This introduction cannot be called a first- quasi movement because it is dependent on what comes later.

The introduction transforms into *Allegro vivace*, which I would call as the first quasi-movement. It starts with a first theme in the viola part and later at rehearsal 10 in the orchestra part. (Fig. 3)

²⁵ Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*, (New York: W.W. Norton, 1998).



Figure 3. Main thematic material of the first quasi-movement.

I cannot call this theme a main theme since we are not in the traditional sonata form, however the structure of this movement reminds of a sonata form. It is hard to mark the clear border where it ends, but at rehearsal 12 the energy of the theme changes and becomes a lyrical melody, which is a tune composed by A. Eshpai in the Mari folk style, until rehearsal 15 where the previous energetic material of the first theme returns. (Fig. 4) Lyrical qualities are one of the most important features in Eshpai's music.



Figure 4. Eshpai's Mari folk tune.

Thus, from the rehearsal 8-12 according to a traditional sonata form is a transition to a secondary theme, which starts at rehearsal 12-15. The medial caesura happens from rehearsal 11-12. From the rehearsal 15 - 26 is a developmental material. At rehearsal 16, the thematic motive from the introduction can be heard as an accompaniment in the orchestra part. It continues as a melody in the solo viola part, as well as in the introduction, but this time the orchestra plays the motive

together with the solo evolving into *fortissimo* at rehearsal 18, and again growing to an even more intense culmination at rehearsal 19. At rehearsal 19, the motive is modified, and this time sounds in quarters in a descending motion in *fortissimo* with the orchestra together coming to the tune, which sounded in the viola part in the opening of the concerto. (Fig. 5).



Figure 5. Modified thematic motive in the culmination.

This time the tune from the opening is in the mood of the energetic movement. It is more intense with a different dynamic *forte* and different rhythm. The composer used a common metric dactyl, stressed note (usually short duration) followed by unstressed note (usually longer duration than the first), Hungarian rhythm, which is also Mari rhythm. At rehearsal 21 the composer writes a lyrical melody, which we will see again at the end of the concerto. As a little coda of the melody the composer writes again this modified vicious motivic figure as a reminder of the third main theme. In the excerpt of the developmental material from rehearsal 22-26 the composer changes the tempo to *Andante*. This sounds like different musical material, however it is still drawn from the introductory motivic figure. It is a possibility in a classical sonata form to insert a new theme at the end of the development. Beethoven uses an entirely new theme at the end of the development of the first movement in his *Eroica Symphony*, op. 55 where rather than going to the recapitulation,

he makes a new theme in *E minor*, that has not been heard before at all. Also, tempo-wise, I can compare the Piano Sonata Number Eight first movement, where a part of the first slow section *Grave* is repeated before the recapitulation. At rehearsal 24-25 we can hear another tune composed by A. Eshpai in the Mari folk style. (Fig.6)



Figure 6. Second Eshpai's folk tune.

This time the composer uses harp in the accompaniment, which sounds like an imitation of a Mari folk instrument *küsle*. That is why the melody sounds even more like an authentic folk tune. The E natural is a sharp four scale degree in a minor mode (*b-flat minor*), which makes it sound like a Hungarian or Mari folk mode. (Fig.7) The chromatic passages at rehearsal 25 of the solo part come back and end at rehearsal 26. The beginning of the solo part at rehearsal 26 is a tribute to Shostakovich, where Eshpai almost quotes the beginning of the third movement of Eight Symphony, which also starts with solo viola section. (Fig. 8 and 9)



Figure 7. Imitation of the *küsle* and Mari folk mode.



Figure 8. Beginning of quasi-recapitulation.



Figure 9. Beginning of the third movement of symphony N.8 by Shostakovich.

The recapitulation material starts from the rehearsal 26 until the cadenza. The main theme of the quasi-movement returns back in the orchestra part at the rehearsal 28. This particular orchestral entrance from the rehearsal 26 is in the style of Shostakovich. The cadenza of the concerto is placed where the cadenza of a classical concerto in the sonata form would normally be placed, and divides the concerto on quasi-movements.

The second quasi-movement is a *Passacaglia*, and this time Eshpai writes in *c minor*, which is also a tonal center of the introduction and the first quasi-movement. The *Passacaglia* is an old form from early seventeenth century. It is a theme with variations on a repeated base line. The difference between the *Chaconne* and *Passacaglia* is that the *Chaconne* is based on a figured base pattern or a chord progression, where as at *Passacaglia* it implies that there is a melodic line that repeats over and over, usually a base line. In this movement, the basic pattern of the *passacaglia* starts in the orchestral part and passes to the viola part, and so on until the culmination at rehearsal 37. Each melodic pattern is twenty measures long. Since the *Passacaglia* is a theme with variations, the only material that changes are the chords progressions, which are getting thicker and increasing in volume. This time the soloist is not competing with an orchestra, but rather builds the whole movement and increasing the energy of the movement together with the orchestra leading into a culmination. The texture of the orchestra part intensifies with each melodic passage and the range spreads out, thereby oppressing and covering the soloist with its magnificent power. The massive orchestra part sounds until a tempo change before rehearsal 38. Fourteen measures before rehearsal 38 sounds like a little transition from the *passacaglia* to the final section of the concerto in a different tempo, time signature, and a different mood. Even though this quasi-movement starts in *c minor*, it still keeps the triadic post-tonality throughout the movement. This section is repeated with slight modifications of the melody from the first quasi-movement from rehearsal 21. It is a final statement and a final replica of the viola solo with an echo in the orchestra with *morendo* at the end.

It is hard to say, which is the true form Eshpai used because it is one uninterrupted work, containing two movements and an introduction in one. Eshpai also writes an allusion on traditional sonata form in the first movement with an *andante* section in the development, referring to

Beethoven's *Sonata Pathétique*. Moreover, I would say it could elude to an eighteenth century binary form with a slow introduction used by composers such as Telemann and Vivaldi. The second quasi-movement is a passacaglia, which is also a baroque form. The composer was just playing with different forms and structures. However, most of all, the structure of the concerto reminds me of Liszt's *b-minor* sonata, S.178, where the composer did not divide the sonata into movements, but wrote a sonata within a sonata. Some theorists say it is a four-movement sonata, some say it is a three-movement form, or one-movement structure. Each of the sections of the sonata is in the classical form. Taking the example of Liszt sonata, I think that Eshpai also played with forms and eluded to a lot of old music and their deviations. The double-function form of Liszt's sonata is also a form of Eshpai's viola concerto.

MUSICAL ANALYSIS OF *HUNGARIAN TUNES* (RHAPSODY FOR VIOLIN AND PIANO)

In my musical analysis of the rhapsody I will use an Appendix of the transcription for viola to clarify the structure and make my explanation clear and achievable. The rhapsody is a one-movement work, free structured with contrasting characters, tonalities, and colors. As Belyakaeva-Kazanskaya writes, “Contrast-compound principal was very popular in the soviet music of the 1950²⁶, and also was used in many other compositions by Eshpai.”²⁶ There are many rhapsodies composed that were influenced by gypsy and Hungarian folk music, and often composers mistakenly took gypsy music as Hungarian music. The Hungarian Tunes by Eshpai consists of seven short *attacca* movements which are taken from Mari folk music. Since there is no interruption in between, the piece sounds like a big one-movement work in a quasi-improvisatory style. Also, the tunes are drawn from songs and have simple sectional, repeating forms. In this rhapsody, the composer combines folk tunes, jazz rhythms, syncopations, and jazz harmonies. Since the Hungarian folk music is very similar to Mari folk music, I decided to look up the tunes in one of the Bartók’s collections of Hungarian folk tunes and found a similar tune to one of the tunes Eshpai uses in his composition, which I will discuss later in this chapter. I think it is safe to assume that if I continued searching and comparing, I would find more of the Hungarian folk tunes similar to the tunes of the composition. Concerning the similarity between Hungarian and Mari folk music Bartók said,

... It is been known for more than a quarter of a century that certain system of pentatonic scales and so called “descending” melodic structure represent main features of old Hungarian folk melodies... We already then noticed in our pentatonic impacts of some Asian music. And so, significant part of melodies of Mari of Volga region, with whom we

²⁶ Belyakaeva-Kazanskaya, L. "Evoluciya Tvorchestva A.Eshpaya Na Primere Symphonicheskoy Muzyki)." In “Traditsyonnoe Y Sovremennoe v Muzyke Narodov Povoljia” (Traditional and Contemporaries in the Music).

have met only recently, confirm our guesses. We find in them the same pentatonic system, the same descending melodic structure; moreover, we have found among them variants of Hungarian folk melodies.²⁷

The first movement, which is a slow improvisatory introduction has a traditional Hungarian folk song structure. It starts with a five measure phrase which gets transposed a fifth down, thus creating a stanza. The next phrase from measure 11 repeats the first phrase of the movement, but this time in *pianissimo*, continuing the stanza with a second phrase transposing a fourth up. The third stanza is transposed an octave up in *mezzo-forte* and *forte*. In the first stanza of the movement the soloist is less restricted in terms of freedom and can play more improvisatorially, since there is no accompaniment. The first stanza is repeated three times with register and dynamic intensification.

The next movement has three sections. The first phrase of the opening section is a melody with harmonics (A) and the second phrase is the same melody with harmonics, but an octave higher (A1). The second section combines a new singing melody (B) and the first phrase of the first section, this time it is ordinary (no *pizz.*) (A2), also with a different accompaniment figure. The third section is the returning of the first phrase of the first section with harmonics (A). Thereby it has a form of a new style of Hungarian folk music, which consists of A-A-B-A (for an explanation refer to the next chapter).

The third movement has a different color. In order to bring out the Hungarian mood even more, the composer uses a minor Hungarian scale (harmonic minor with augmented third and

²⁷Bartók, B. *Zachem Y Kak Sobirat Narodnuyu Muzyku* (Why and How to Collect Folk Music), (Moscow, 1959), 13-14

lowered sixth) (Fig. 10). In this movement the composer uses one of his stylistic features, a theme with fragments of Mari folk music on the background of syncopated chords. (Fig. 11)



Figure 10. Hungarian scale in the opening of the third movement



Figure 11. Syncopated chords on the background of a theme.

This movement starts with an introduction of the scale in the piano part and passes it to the violin part, where the first phrase repeats twice (A). Then comes a different melodic phrase (B). After, the first stanza is repeated, but an octave higher (A1) and second stanza is repeated also an octave higher (B2).

The fourth movement is the most interesting movement in the piece in terms of the form. It is very free and asymmetrical. It starts as a *recitativo (parlando)* with no accompaniment which sounds like an introduction and at measure 138, where the piano picks up the tempo. The main theme of the movement starts at measure 141 and the phrase continues till the next main theme entrance, which is an octave higher at measure 151. That is why as a beginning of each section I take an entrance of a theme. The structure of each phrase is asymmetrical as well, which makes

the movement unpredictable and interesting. Thus, the first section is (A) ten measures long, the second section is (A1) eleven measures long, the third is not the same thematic material that is why I will call it (B), which is thirteen measures. In measure 175 the thematic material repeats for ten measures again (A), and the last section starts with a thematic material again, but a third higher and leads to tempo *Presto* that is why I will call it (A2). Thus, the movement has again a structure similar to Hungarian folk music. The guiding principle in this movement is to build an energy through *accelerando* all the way to the end.

The fifth movement has an idea of intensification of the repeated melody in the melodic scale through changing the range an octave higher each time and increasing the dynamic. (Fig.12)



Figure 12. Melodic scale.

The first stanza is eight measures, starts in *mezzo-piano*, and reaches fortissimo at the end, also with a thickening piano texture.

The sixth movement has a simple melodic structure, divided in three sections, and has heterometric meter, which keeps changing throughout the movement. This movement is very similar to one of the authentic Hungarian tunes I found in the Bartók's collection. (Fig. 13,14)



Figure 13. The beginning of the sixth movement.



Figure 14. Authentic Hungarian folk tune from Bartók's collection

It starts with an eight measures melody in *pizzicato* (A), then the same phrase is repeated an octave higher (A1), and then the melody is given to the piano (A2). The (B) section starts at measure 246, where a six-measure melody is also repeated an octave higher (B1). Measure 258-276 is a transition to the major mode and the melody from (A) section. From measure 262-267 the composer writes a false return to the section (A), where he combines A and B together. The final section is a return to A, but this time in harmonics (A3) with repetition of the initial (A) section in *pizzicato* as a finishing touch.

The seventh and final movement starts with an antecedent phrase and consequent phrase (A) consisting of four measures each. This movement has many phrases that are repeated, but there

is no remarkable change even the phrases are repeated with subtle variations in the material, which is why I will not divide it on different section. The last movement in the rhapsody is to be a straightforward, fast, and to constantly accelerated until the end.

I think the general concept of the composer for the rhapsody from my perspective was to keep the authenticity of the folk tunes and not to adjust them under the standard frames of a form. As a way of stretching out the material, he does lots of little repetitions, but he slightly modifies them by speeding up, getting louder, thickening the texture, or going up an octave. Also, while keeping the authenticity of the folk tunes, Eshpai allows himself more freedom in the accompaniment part, including jazzy rhythms and harmonies.

Musical analysis always helps a performer to understand a piece better, and makes a performance and interpretation more persuasive. Moreover, a performer has to rely not only on intuition while interpreting, but also being logical and having theoretical awareness. Without musical analysis, the next chapter of this document would not be fully meaningful.

PERFORMANCE GUIDES TO THE VIOLA CONCERTO AND *HUNGARIAN TUNES*

These performance guides were created to help violists better understand the many aspects involved in learning both of these compositions. The information in the guides intended to be useful for both beginners and professional musicians. This makes the interpretation more convincing and interesting, and it also makes the learning process faster.

In the guides of both compositions, I am going to write about similarities in the learning process, such as technical difficulties and how to solve them, searching for colors and timbers, interpretation and meaning, preparation for performance, memorization, and the importance of self-recording and listening to additional interpretations.

Technical difficulties in the viola concerto and the solutions

Before beginning a piece, a performer should consider the time period, the genre, and the place. Since the concerto was written in 1987, one needs to know what events were going on during this time period and what performing traditions the composer had in mind. Strictly speaking, the Soviet Union, in that year, was moving toward total transformation. The opposition was getting ready to change the leadership, and the Baltic zone was protesting and getting ready to separate. The future was unpredictable and unclear. After the iron wall between the Soviet Union and countries of the West collapsed, the flow of new information, new technology, and new art gushed to the former Soviet Union. Also, there were 1.6 million Soviet Jews who migrated to Israel, the United States, and Germany. That time is also associated with the war in Afghanistan. Around 15,000 Soviet troops were killed. In music, it was the time of postmodernism (contemporary art). Moreover, it was the rock music explosion, when many rock clubs started opening in Moscow and Leningrad (Saint-Petersburg). Before becoming a dominating force, rock music was considered to

be anti-Soviet art. That period of time was a change from conformism to non-conformism, from “fake art” to “true art” (for an explanation see p.13). All of these impacted the composers of that time. They were experimenting with sounds, forms, orchestrations, new genres, and new compositional techniques such as minimalism, serialism, experimental music, and microtonal music.

The viola concerto is a large contemporary work containing many technical challenges for violists. These challenges include double stops, intonation, sound production, articulation, and searching for colors. In this chapter, I will point out these difficulties and will offer some advice on solving these problems.

The first movement starts with the first of three themes of the concerto, which is a chromatic passage starting in the orchestra part, and then in the solo part. A performer has to listen to the tempo of the orchestra part, and take the tempo when the theme comes in the solo, since it is one big phrase, which should not be interrupted. Also, the performer can experiment with the timbre of the C string at the beginning of the concerto, depending on what type of effect she or he wants to create. At rehearsal number 2, the composer marked *sul ponticello* (an effect of a metallic sound, which indicates that the performer should play on the bridge). However, in this passage the soloist should sound on top of the orchestral accompaniment and not be afraid to produce more sound using more bow speed. At rehearsal number 4 there is a tendency to rush the chromatic passages when there are no tempo changes or any *accelerando* marking. Also, the articulation of these passages should be clear. In order for a soloist to “speak”, one needs to be deliberate concerning fingerings. I would not recommend sliding with the same finger because one can easily lose the articulation. At rehearsal number 5 the composer has an indication of *spianato*, which means smooth. I would advise the performer to imagine one continuous bow and create a long

phrase from rehearsal number 5 until reaching rehearsal number 6. Moreover, one should be attentive to the dynamics at the end of rehearsal number 4, the composer marked *forte*, and the beginning of rehearsal number 5 is *subito piano*. Thus keep in mind to produce this big contrast, and at the same time continue the same tempo as before, especially because while the soloist is playing eighth notes, the orchestra accompaniment is playing in sixteenth notes.

Rehearsal number 7 stars a new theme in a new tempo; *Allegro vivace*. This is a totally different character. That is why the performer needs to take the tempo from the beginning of the measure and be very precise with the rhythm. All of the notes in the passage of measures 4-5 of rehearsal number 8 should sound even and smooth, that is why I recommend to keep the right elbow between two strings of the passage. The character between rehearsals 7-12 is a sarcastic and energetic *scherzo*, which should be expressed in the sound of the passage. In order to produce this type of character a performer will need to play closer to the bridge with a short bow speed, using more separation between the notes. From rehearsal 12-15 the composer writes in a different character, lyrical and meditative, contrasting to the previous theme. To create this singing style we need to use constant vibrato from note to note, and attention to bow changes and string crossings. Rehearsal number 16 contains the first theme in the orchestra part and double stops in the solo part. Because of the unusual harmonies, there are likely problems with intonation. In order to solve this, I recommend to play the bottom note louder, use vibrato in the left hand to help release the tension, and use more bow speed. Rehearsal number 18 starts with sixteenth notes in the piano part, notated *leggierissimo*, and one measure later the same passage appears in the solo part. That is why I think that the soloist has to match the previously played tempo and color of the sound in this passage. At rehearsal 19, I recommend to use continuous vibrato through the whole passage, however the use of the vibrato in general depends on the musical taste of the performer. The

character changes at rehearsal 21-22 with *dolce* and *piano*. A tender singing tune is where I would advise to use a different timbre and vibrato than what was used before.

The change of tempo happens at rehearsal number 22. This is where, for the first time, one can play an improvisatory style, since the composer marks it *liberamente*. Rehearsal number 23 starts new material, which is developed from the first theme. Eshpai marks it *tenebroso*, which means dark, indicating that the color of the sound should be changed. Here, instead of extensive vibrato I would try to use non-vibrato or less vibrato and experiment with the contact sounding point of the bow in relationship with the bridge. For instance, instead of a bright sound a more veiled sound works better. Rehearsal number 24 is a quasi-folk motive with a continuation of the previous character. Rehearsal number 26 is a sudden contrast and change of character and tempo. The stroke of this excerpt should be sharp and crisp with all the notes even in a steady tempo. It is important to be rhythmically precise in this character. The orchestral part of rehearsals number 28, 29, and 30 lead into the soloist cadenza, which separates the concerto in two quasi-movements.

The cadenza starts at rehearsal number 31 with a passage of *fortissimo* growing into triple *fortissimo*, which is followed by a new sentence. That is why I would treat it as a whole musical phrase and I would keep the tension. In the first measure of the cadenza the main difficulty is to get the highest double stop in tune in conjunction with good sound. That requires a release of muscles not only in the left hand, but also in the right hand of the performer, in order to make the shift as smooth as possible. In the shift I would recommend listening to an A in the bottom note before hitting the B flat, in that case one will make sure that the destination note is going to be in tune. The next phrase in the cadenza is again with double stops, but this time the phrase is longer. It starts with the theme on the top line of the double stops, and as it should be prevailing even though the bottom line is usually louder. The cadenza moves smoothly into the second quasi-

movement, *Passacaglia* in tempo *Andante*. Here, in order to make the music live and more interesting I would suggest searching for timbres in the sound, and to experiment with different sound contact points and vibrato.

I think while playing this music or any kind of music, the performer has to solve the technical difficulties particular to the composition, but not to adjust the work only to the playing skills. It is always helpful to sing the music in your mind or out loud before playing it, since the performer has to think free and beyond their limitations of the instrument or skills. Doing exercises separate from the music, but concentrating on improving technical skills, which one needs to have for playing the piece, will help to solve the technical issues faster. Also, since the form of the concerto is not standard and the composer plays with it, it gives the performer more freedom in interpretation.

Hungarian folk music and the traditions of performing folk music

Hungarians are famous for their dance music: *verbunkos*, *csárdás*, and *nóta*. The roots of Hungarian folk music stem from a period before they settle in Eastern Europe. Many people mistakenly call the traditional Hungarian music Gypsy music, however the traditional Hungarian music is considered to be peasant music. Folk music is sometimes confused with popular music of a region or city, which is a recent occurrence and influenced by the surrounding countries. Bartók and Kodály separated peasant music in two styles: the new style, and the old style. According to Zsolt Strajber the features of the old style are:

The descending melodic structure. The four isometric text lines of twelve, eight, six, seven, eleven, ten or nine syllables. The original main caesura “b3”. The dominant pentatonic scale. The non-architectural structures of the four isometric lines like A-B-C-D or resulting A5-B5-A-B (or A5-A5v-A-Av) structure by the repetition of the first phrase (1-2 lines) at the fifth below [“A5” = the line A but a fifth interval higher; “Av” = variant of line A]. Intricate ornamentation.²⁸

²⁸ Strajber, Zsolt. 1Thesis3. <http://www.indiana.edu/~iuihsl/1thesis7.htm>.

The new style has the following structure:

A-A5-B-A, A-A5-A5-A, A-B-B-A, A-A-B-A. The range can be from one octave to tenth. The Dorian, Mixolydian, Aeolian and major scales are equally common; while the Phrygian is slightly less frequent, but important. The main caesura may fall on from 2 to 9 anywhere. There are isometric as well as heterometric lines. The number of syllables to a line varies from six to twenty-five. Ornaments have a maximum of one or two notes and are typically sung only in a single melisma as opposed to the old style's intricate ornamentation.²⁹

The fundamental rhythmical feature of the Hungarian music is to stress the first syllable, so called metric dactyl. (for an explanation see p.21) These styles were commonly used in the Hungarian folk music, including songs. There are three rhythmic types of songs: the large proportion of *parlando-rubato* rhythm, without rhythmic changes according to a dance step, and dancing adjusted to the text with dotted rhythms.³⁰

Playing folk music on the violin or viola

It is hard to describe the style of playing folk music because the technique of playing is transmitted from generation to generation of a certain ethnic group. Folk musicians mostly play by ear and without any official education. Also, a rural folk musician performance is different from an urban folk musician performance. While rural musicians' playing is simple, not polished, sometimes with intonation issues, or sound issues (lacking of vibrato and smooth line of the sound); the urban musicians' playing is semi-classical, informed with folk techniques, but more polished and with a lot of improvisational material, and embellishments. The folk string players are not very picky with their sound and do not try to achieve perfection. While the violinist is

²⁹ Srajer, Zsolt. 1Thesis3. <http://www.indiana.edu/~iuihsl/1thesis7.htm>.

³⁰ Bartók, B. *Zachem Y Kak Sobirat Narodnuyu Muzyku* (Why and How to Collect Folk Music), 12

playing for the audience, the folk fiddle player plays with the audience. The audience can be involved through clapping and dancing.³¹

The folk fiddle and violin are the same instrument. However, the fiddle could be slightly different, it could have some adjustments in the bow structures (shorter and tighter), and a more rounded or flattened bridge. There are certain techniques violin folk players use in their playing, such as using different types of harmonics, *pizzicato* with left hand, wide vibrato, frequent changes of tempo, *glissandos*, *rubato* and improvisations with multiple embellishments. Folk musicians never use written music. Most of the time folk string players cannot explain the bow techniques used to emphasize the rhythm, because they developed it by listening since childhood. Therefore, most of the fiddlers are extremely rhythmical. Also, droning of open strings is most common for folk fiddlers. In the bow technique, many fiddlers move the bow with their shoulder and elbow, unlike on the violin where classically trained musicians use their wrist and fingers.³² Moreover, Hungarian folk musicians also use the three stringed viola as a rhythmic accompaniment instrument. The instrument is flipped and played with a chin on the bout, completely up and down with rough rhythmic bowings.

Ornamentation takes a special place in playing the fiddle because it is very common to represent the tune slightly different each time it's played. The ornamentation can be heard in adding embellishments, or improvising around the tune, and in the variety of rhythmic sequences. It is quite difficult to substitute one group of notes for another, but one can learn how to do it. To be able to play a fiddler should learn the fundamental bowing patterns, and apply it on simple

³¹Haigh, Chris. *The Fiddle Handbook*. (Milwaukee, WI: Backbeat Books, 2009).

³²Guntharp, Matthew. *Learning the Fiddler's Ways*. (Pennsylvania State University Press, 1980)

tunes. Matthew Guntharp says “how and when a fiddler learns to ornament is not easy to determine.”³³

Hungarian Tunes performance guide

The Hungarian Tunes are a rhapsody for violin and piano, or orchestra (second version). In my performance guide I will use the viola transcription and my experience of playing this piece on the viola (refer to the appendix to follow the instructions). In its Greek origin rhapsody means “a sewing together of songs, and the minister must sew them together so that the emotional excitement of his audience grows in intensity as the piece progresses.”³⁴ It consists of seven short movements, which are played *attacca*. All of the movements possess different characters. After reading the book by Starkie and his explanations of the rhapsody and Hungarian folk melodies and comparing it, I understood that the variety of Hungarian folk melodies themselves fit into the definition of a rhapsody and how the Hungarian fiddler would perform it, where the beginning section of such performance would be slow and despair *lassu*, the middle section would be martial vigorous *friss*, and the last section would be wild rhythmic *csárdás*. If I transfer this to the Hungarian Tunes by Eshpai I would refer movements I, III, and V to the beginning section, movements II and IV to the middle section, and movements VI and VII to the last section.

The first movement, *Lento sostenuto*, is generally free in an improvisatory-like style. A performer is given freedom in experimenting with time and timbre. However, one should be careful not to play completely free without acknowledging the time signature and durational values of the notes. The first phrase starts with a viola solo part. According to Walter Starkie, “rhapsodies

³³ Guntharp, Matthew. *Learning the Fiddler's Ways*, 46

³⁴ Starkie, Walter. *Raggle-Taggle (Adventure with a Fiddle in Hungary and Romania)*. (London: John Murray, 1947), 64

always start with a slow, sad music, meandering on in endless melancholy, for the Magyar (Hungarian) enjoys himself in weeping and the first approach to his soul may only be made through those melodies which call up in his mind visions of tragic battles long ago.”³⁵ In the folk Hungarian dance music the slow section is full of restless notes followed by pauses. The first phrase could be repeated several times in different keys. The same happens in the first movement of the rhapsody by Eshpai. It begins in the low register and the repetition goes up a fourth and then up an octave, five times. I would recommend to start it on the C string with a full sound. The next phrase, measure 11, is *pianissimo*, which is a different color, suggesting a new kind of vibrato and sound. This movement is building tension naturally because it consists of phrases gradually increasing in *tessitura* and dynamics. The viola part is only supported by sustained chords in the piano, and sounds like crying. In this movement, I recommend paying attention to the various *glissandos*, which are not written out in the part, but according to folk traditions of playing I would definitely use them. However, one needs to use them selectively, in order to not sound exaggerated.

The first movement smoothly turns into the second. This movement is in *Allegro ma non troppo* imitating the flute or whistle. It consists of three sections. The biggest technical difficulty here is playing harmonics, since it is hard to play those in fast tempo. The uncomfortable string crossings make it even more complicated. That is why I suggest to verify the intonation of the first finger and the fourth fingers separately, and then with a very light left hand and flat hair of a bow placing it near the bridge while in the right hand use a short bow to produce the sound. The first phrase (measure 50) of the middle section is again a powerful melody, which I suggest to play on the G string with a singing quality of sound. The second phrase (measure 58) of this section unfolds

³⁵ Starkie, Walter. *Raggle-Taggle (Adventure with a Fiddle in Hungary and Romania)*, 64

into a dance, but eventually turns into the third section (measure 67) which is the same material as the first section.

The third movement is an expressive tune in *Andante*, which develops dynamically from the low to high *tessitura*. This movement starts with *molto espressivo*, which I would recommend to play with a warm and rich sound emphasizing the augmented second in measure 93. The intensity of each phrase should be supported by increasing the speed of the vibrato and separate bowings at the end of the movement (m.m. 115-122) will help to produce a more dramatic sound. The challenge of this movement is to build the tension without interrupting phrases and to create creating continuity of the whole movement.

The fourth movement, *Allegro vivace*, starts with a recitativo for the solo part without any accompaniment and with complete freedom from measures 123-137. One should take consideration of the sudden change of bow stroke and be able to switch smoothly. The stroke of *detaché* should sound not on the surface of the string, but in the string to make it speak. Also, keeping in mind that these tunes are folk tunes, and playing in the folk style, experimenting with vibrato and *glissandos* will give the piece the folk character. After the piano enters in the measure 138, a performer of the viola part has to be very strict with the rhythm, which is the most important in playing folk music. The collaboration between the piano and the viola is an undeniably important part in this excerpt because the piano starts first and gives the tempo, which the violist has to catch and continue. At measure 177, the *poco a poco accelerando* begins, which has to be in collaboration with the piano part until the new tempo *Presto*, thereby preparing the basis for the new tempo. The last passage of the movement is very fast and effective, where I would use the upper half of the bow with a fast *detaché* bow stroke, however the sounding contact point should be closer to the bridge. In addition to the technical challenges, there is an issue with putting it

together with the piano from measure 189-197. This excerpt starts with an *accelerando* in the piano part while the viola holds a long note, and the pianist leads the music into a new tempo, *Presto*. In order to catch the new tempo, I would recommend to ask the pianist to emphasize each first note of the last three repeated groups and then to take the tempo of these repeated note groups.

The fifth movement is in Moderato, similar to the third movement is a flowing singing melody each time increasing in *tessitura* and dynamic. This movement reminds me of a lullaby, that's why I suggest to start softly on the C string with a warm sound. Also, I recommend paying attention to string crossings from measure 205-206, and big shifts from measure 213-214. For the string crossing, it is necessary to keep the right elbow between the low and top strings and help to cross with the fingers of the right hand. For the shift, I recommend releasing the left hand and sliding it on the surface of the string.

The sixth movement, is *Allegro moderato con grazia*, has a light playful texture due to the use of *pizzicato* and harmonics. When it comes to *arco*, the stroke has to be light and graceful. A singing melody starts in measure 246, where the performer should not to be afraid to shift with a slight *glissando*; the same as in the measure 252. Many people mistakenly think that while doing shifts they need to pay more attention to the left hand, however if one tries to release the right hand and use more bow speed while doing shifts, the left hand also naturally releases and the shift becomes more precise and easier.

The last movement is in the tempo of *Vivo*. It is *csárdás* in terms of the classification of the Hungarian tunes in the rhapsody (see explanation in the section of "Hungarian folk music and traditions of performing folk music"). Walter Starkie in his book *Adventures with a Fiddle in Hungary and Romania* says "I found that all success depended on the *csárdás*. No matter how poetical and how rhythmical my playing might have been in the beginning of the rhapsody, all

went for nought if my powers resistance were not sufficient for the vertiginous dance.”³⁶ So, this is the final and most energetic and clockwork dance. The fast technique should be light in the left hand and very rhythmical in the right hand. Here in many spots are big shifts and string crossing, combinations of *staccato* bow stroke, accents, and slurs. To be able to play all of it with good quality of sound, the right hand has to be flexible, and the wrist and fingers should not be locked. Also, I recommend to use minimal bow movement, closer to the bridge in this movement. From measure 356-363 it is necessary to use a *marcatissimo* bow stroke with *detaché* on the chromatic double stops, as this would sound more in the folk style. In addition, I suggest to experiment with bowings, strokes, and *glissandos* to make the movement more interesting and exciting, since the main musical material is repeated many times.

Two characters are combined in this composition, song and dance. A performer has to be able to produce beautiful connecting singing lines and an energetic rhythmic dance. It is important to be able to switch fast from one tempo or character to another. Keeping in mind that this rhapsody is based on folk tunes will help one to feel free in experimenting with the sound, dynamics, and *glissandos*. Like folk music, some parts are more in improvisatorial style and some parts have a very strict rhythmic foundation. Using imagination and inner hearing of the music and the sound can help to make the composition interesting and exciting.

³⁶ Starkie, Walter. *Raggle-Taggle (Adventure with a Fiddle in Hungary and Romania)*, 66

THE SIGNIFICANCE OF THE TRANSCRIPTION OF *HUNGARIAN TUNES* FOR THE VIOLA

Transcription is a common tool not only among composers, but also among musicians. The history of transcription dates back to the beginning of music notation. Composers could do a transcription of a work that was written for an ensemble like a symphony orchestra for a single instrument like piano, and a transcription of their own work for another instrument. Musicians also enjoy doing transcriptions of pieces they like that are written for a different instrument than they play, especially if their instrument is not very popular among composers. Viola was considered a second-rate instrument for many years, and there was a lack of repertoire for this instrument until the twentieth century. This is why in the twentieth century it became popular to make transcriptions for the viola. Transcribed works opened new perspectives for many composers because violists started playing music from the violin repertoire and showed the features of the instrument, and that it is also possible to sound beautiful on the instrument. One of the biggest goals of every musician is not to show only certain aspects like virtuosity or beauty of a sound, but to produce the music and artistic views of a performer, no matter what one is playing. Of course, compositions sound better on the original instruments that they were written for, and often a transcription may miss some details, but if one is motivated by expressing the beauty of the music, all the other details will fall in place. Yet another question concerning transcriptions, which has not been explored enough, is how the new tonality changes the mood and colors of a composition.

Historically violists are used to playing the violin repertoire and cello repertoire due to the limited viola repertoire. Great violists such as William Primrose, Lionel Tertel, Vadim Borisovsky, Fedor Druzinin, and Yuri Bashmet have contributed to the viola repertoire immensely doing transcriptions, which are still played despite an increase of original compositions for the viola. Being a violist, I also wanted to contribute to the growing viola repertoire, but even more I like the

music of the Hungarian Tunes, and I thought that the transcription of the rhapsody will attract a bigger audience to the name of Andrei Eshpai and Mari culture.

Any transcribed composition will not sound exactly as the composer may have envisioned, but a transcriber can make it as closer to an original as possible. While doing the transcription, I expected to sacrifice the brilliancy of harmonics and high range of the violin for the sound beauty and depth of the viola. I had two options in transcribing. One is to keep the music in the same range and key and adapt it for the viola. Second is to transpose everything a fifth down. By keeping the same range, the sound quality would not be that good, and it would be difficult to play very high passages. When I transposed everything down it was more common for the viola, and moreover the depth of the sound in low range passages sounds better than on the violin. Also, I did the transcription of the version with a piano, which was easier than to rewrite the whole orchestra part. I think a good transcription has to sound very close to the original; but how to achieve this is a task for a transcriber. In my transcription I tried to adapt the sound of the original composition with my artistic views, and I changed some of the bowings and strokes to suit the viola. Also, in some passages I suggested my fingerings. In general, this transcription has minor changes from the original like stroke and register changes. Overall, the composition is very bright, colorful, and extremely interesting and fun to play, which attracts the attention of an audience.

Performing and creating transcriptions was an important part of being a musician and a composer for centuries. Sometimes, a transcription for another instrument could bring new perspectives and to discover the potential of an instrument. I think this transcription can benefit not only professional performers, but also students as a valuable addition to the repertoire of all violists.

CONCLUSION

This research is established to investigate how Mari folk music influenced the style of Andrei Eshpai, and how it was applied to Western classical music. Mari ethnicity and their culture should not be forgotten, as well as Eshpai's music, which has a distinguishing compositional style. Eshpai's signature of using folk tunes made his style vivid and easily recognizable. I hope that through the transcription of the *Hungarian Tunes* and written information about this composition and the viola concerto, that the doors to the composer's music will be opened to a wider audience and performers alike.

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Selected Discography:

Yuri Bashmet – soloist, Fedor Glushchenko - conductor, USSR symphony orchestra.

Eduard Grach – soloist, Fuat Mansurov –conductor, Moscow Radio Television Symphony Orchestra.

APPENDIX

TRANSCRIPTION OF HUNGARIAN TUNES

Hungarian Tunes

A. Eshpai
Transcribed by A. Ivanova

The first stanza

I

Lento sostenuto

First system of musical notation for the first stanza, measures 1-5. The music is in 3/8 time, key of B-flat major. The melody is in the right hand, starting with a forte (*f*) dynamic. The left hand provides a simple harmonic accompaniment. The measures are: 1. B-flat, A, G, F, E, D, C, B-flat. 2. A, G, F, E, D, C, B-flat, A. 3. G, F, E, D, C, B-flat, A, G. 4. F, E, D, C, B-flat, A, G, F. 5. E, D, C, B-flat, A, G, F, E.

Continuation of the first stanza a fifth down

Second system of musical notation, measures 6-10. The melody continues in the right hand, with a piano (*p*) dynamic. The left hand continues with the same harmonic accompaniment. The measures are: 6. D, C, B-flat, A, G, F, E, D. 7. C, B-flat, A, G, F, E, D, C. 8. B-flat, A, G, F, E, D, C, B-flat. 9. A, G, F, E, D, C, B-flat, A. 10. G, F, E, D, C, B-flat, A, G.

The second stanza

Third system of musical notation, measures 11-15. The melody is in the right hand, starting with a pianissimo (*pp*) dynamic. The left hand provides a more complex accompaniment with sustained notes and a *Ped. simile* marking. The measures are: 11. B-flat, A, G, F, E, D, C, B-flat. 12. A, G, F, E, D, C, B-flat, A. 13. G, F, E, D, C, B-flat, A, G. 14. F, E, D, C, B-flat, A, G, F. 15. E, D, C, B-flat, A, G, F, E.

2

Continuation of the second stanza a fourth up

16

mp *mf*

The third stanza

21

mf

Continuation of the third stanza an octave up

molto rit.

26

f *p* *m. d. non arpegg.* *p*

all movements attacca

II

Allegro non troppo

The first section A

31

pp

35

A1

40

4

Musical score for measures 4-8. The score is written for three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). The top staff contains a melodic line with eighth and sixteenth notes, some beamed together. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

The second section B

49

Musical score for measures 49-51. The score is written for three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats. The top staff has a melodic line with a *mf* (mezzo-forte) dynamic marking. The grand staff has a piano accompaniment with a *mp* (mezzo-piano) dynamic marking. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

52

Musical score for measures 52-54. The score is written for three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats. The top staff has a melodic line. The grand staff has a piano accompaniment with a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

55

mf

A2

58

f *cresc.*

62

ff *f* *ff*

5

8va

pp

una corda

The third section A

68

p

8va

70

8va

72

8^{va}

8^{va}

This system contains measures 72 and 73. The vocal line (top staff) is in bass clef with a key signature of two flats. It features a melodic line with eighth and sixteenth notes, ending with a colon. The piano accompaniment (bottom staves) consists of two staves in treble and bass clefs, featuring arpeggiated chords and moving lines. The first piano staff has a '8^{va}' marking above it, indicating an octave transposition.

74

8^{va}

This system contains measures 74 and 75. The vocal line (top staff) has a key signature of two flats and features a melodic line with eighth notes and a final note with a colon. The piano accompaniment (bottom staves) continues with arpeggiated figures. The first piano staff has a '8^{va}' marking above it.

78

8^{va}

This system contains measures 78 and 79. The vocal line (top staff) has a key signature of two flats and features a melodic line with eighth notes and a final note with a colon. The piano accompaniment (bottom staves) continues with arpeggiated figures. The first piano staff has a '8^{va}' marking above it.

2

8va--1 8va--1 8va--1 8va--1 8va--1

III

Andante

87

Introduction

mf

f

p

mf molto espressivo

A

92

The syncopated chords

B

Musical score for section B, measures 98-104. The score is written for a single melodic line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes. The piano accompaniment features chords and single notes, with some measures containing slurs.

A1

Musical score for section A1, measures 105-110. The score is written for a single melodic line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The melody starts with a forte (*f*) dynamic and includes the instruction *poco a poco cresc. al fine*. The piano accompaniment features chords and single notes, with some measures containing slurs.

B2

Musical score for section B2, measures 111-116. The score is written for a single melodic line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes. The piano accompaniment features chords and single notes, with some measures containing slurs.

The improvisatory introduction

IV

Allegro vivace

A main theme

142

Musical score for measures 142-145. The treble clef staff has a melodic line with a slur over measures 142-143 and a series of eighth notes in measures 144-145. The piano accompaniment consists of chords in the left hand and a steady eighth-note bass line in the right hand.

146

Musical score for measures 146-149. The treble clef staff has a melodic line with a slur over measures 146-149. The piano accompaniment features chords in the left hand and a steady eighth-note bass line in the right hand.

A1 the main theme an octave up

150

Musical score for measures 150-153. The treble clef staff has a melodic line with a slur over measures 150-153. The piano accompaniment features chords in the left hand and a steady eighth-note bass line in the right hand.

12

158

B

162

A

f sostenuto

poco a poco accel.

cresc.

14

A2 the main theme a third up

Presto

192

194

8va

ff

fff

V

Moderato The first stanza

198

mp animando

p

16

The second stanza

203

mf *cresc. sempre*

mp *cresc. sempre*

This musical system covers measures 203 to 208. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a mezzo-forte (*mf*) dynamic and includes the instruction *cresc. sempre*. The lower staff is in bass clef with the same key signature, starting at mezzo-piano (*mp*) and also marked *cresc. sempre*. Both staves feature melodic lines with slurs and harmonic accompaniment.

The third stanza

210

f *mf*

This system covers measures 210 to 215. The upper staff continues the melodic line in treble clef, marked *f* (forte). The lower staff provides harmonic support in bass clef, marked *mf* (mezzo-forte). The music includes various chordal textures and melodic fragments.

216

rall. molto *f* *ff*

This system covers measures 216 to 221. The upper staff is in treble clef, marked *rall. molto* (rallentando molto). The lower staff is in bass clef, marked *f* (forte) and *ff* (fortissimo). The music features a gradual deceleration and increasing intensity, with complex chordal structures in the lower register.

A

VI

Allegro moderato con grazia

222

pizz.

p

A1

227

arco

232

pizz.

arco

pizz.

238

A2

244

arco

mf espress.

mp

B1

251

pp

Transition

Failed return to the section A

una corda

257

Measures 269-275. The score is in G major (one sharp) and 3/4 time. Measure 269 is a whole rest. Measure 270 has a half note G4 and a half note A4. Measure 271 has a half note B4 and a half note C5. Measure 272 has a half note D5 and a half note E5. Measure 273 has a half note F#5 and a half note G5. Measure 274 has a half note A5 and a half note B5. Measure 275 has a half note C6 and a half note B5. The piano accompaniment consists of chords and single notes in the right and left hands.

Measures 276-282. The score is in G major (one sharp) and 3/4 time. Measure 276 has a half note G4 and a half note A4. Measure 277 has a half note B4 and a half note C5. Measure 278 has a half note D5 and a half note E5. Measure 279 has a half note F#5 and a half note G5. Measure 280 has a half note A5 and a half note B5. Measure 281 has a half note C6 and a half note B5. Measure 282 has a half note A5 and a half note G5. The piano accompaniment consists of chords and single notes in the right and left hands.

A3

Measures 283-289. The score is in G major (one sharp) and 3/4 time. Measure 283 has a half note G4 and a half note A4. Measure 284 has a half note B4 and a half note C5. Measure 285 has a half note D5 and a half note E5. Measure 286 has a half note F#5 and a half note G5. Measure 287 has a half note A5 and a half note B5. Measure 288 has a half note C6 and a half note B5. Measure 289 has a half note A5 and a half note G5. The piano accompaniment consists of chords and single notes in the right and left hands.

20

A

281

pizz.

Musical score for measures 281-286. The score is in 2/4 time and key of D major. It features a piano (p) accompaniment and a melody. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo is marked 'pizz.' (pizzicato).

287

Musical score for measures 287-292. The score is in 2/4 time and key of D major. It features a piano (p) accompaniment and a melody. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo is marked 'pp' (pianissimo).

VII

A

Vivo

293

arco

Musical score for measures 293-298. The score is in 2/4 time and key of D major. It features a piano (p) accompaniment and a melody. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo is marked 'Vivo'. The dynamics are marked 'f' (forte) and 'mf' (mezzo-forte). The texture is marked 'secco' (dry).

297

3

302

3

307

3

312

317

322

ff

f

tenuto simile

312

317

322

ff

f

tenuto simile

327

3

333

3

339

f scherzando

f

344

Measures 344-347. The score is in 3/4 time with a key signature of one flat (B-flat). The right hand (RH) plays a melody with eighth and sixteenth notes, often beamed together. The left hand (LH) provides a harmonic accompaniment with eighth and sixteenth notes, also beamed together. The RH melody features a long slur over the final two measures.

348

Measures 348-351. The RH melody continues with eighth and sixteenth notes. The LH accompaniment remains consistent with the previous measures. The RH melody has a slur over measures 349-350.

352

Measures 352-355. The RH melody continues. At measure 354, the RH changes to a new melodic line. The LH accompaniment continues with eighth and sixteenth notes. The RH melody has a slur over measures 353-354.

357



362

pizz. arco

f

And.



367



372

cresc.

cresc.

sf

sf

376

sf

379

ff

f

pizz.

Detailed description: This page contains musical notation for measures 372 through 379. The score is written for piano (left hand) and violin (right hand). Measure 372 begins with a violin melody featuring a triplet of eighth notes and a crescendo. The piano accompaniment consists of block chords. Measure 376 shows a change in the piano part with a forte (sf) dynamic. Measure 379 features a very forte (ff) piano accompaniment and a pizzicato (pizz.) violin part. The page number 26 is at the top left.

Viola

Hungarian Tunes

I

A. Eshpai

Lento sostenuto

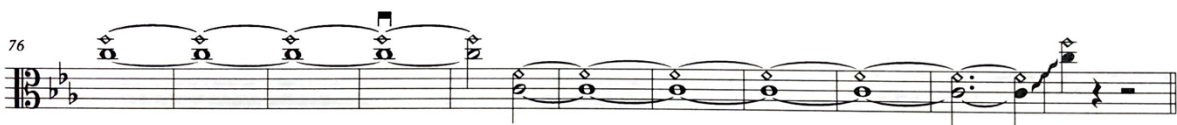
Measures 1-25 of the first section. The score is written for Viola in a single staff. The key signature has two flats (B-flat and E-flat). The time signature changes from 3/8 to 2/4 and back to 3/8. The tempo is *Lento sostenuto*. Dynamics include *f* (forte) at measure 1, *pp* (pianissimo) at measure 11, and *p* (piano) at measure 23. There are triplets in measures 3, 10, 13, 17, 21, and 24. The section ends with a fermata at measure 25.

II

Allegro non troppo

Measures 31-39 of the second section. The score is written for Viola in a single staff. The key signature has two flats. The time signature is 4/4. The tempo is *Allegro non troppo*. The dynamic is *pp* (pianissimo) at measure 31. The section ends with a fermata at measure 39.

2



attacca

III

Andante



118 *ff* *fff* *attacca*

IV

Allegro vivace

123 *p* *cresc. parlando* *f* *p*

127 *f*

131 *f*

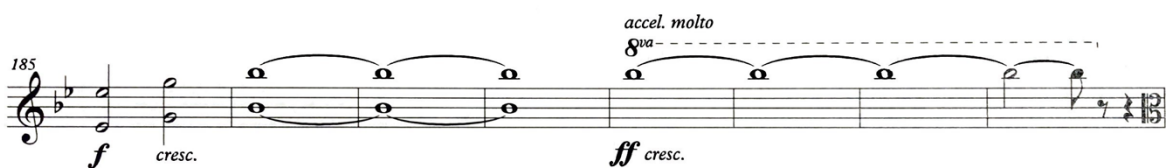
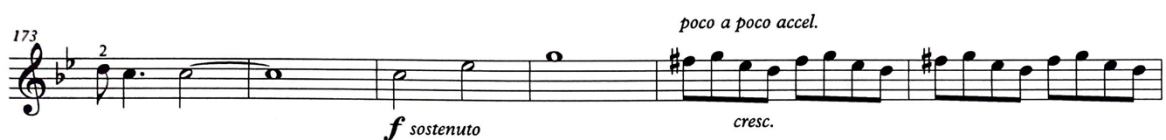
135 *ff* *p*

141 <

147 <

155 <

160 *f*



VI

Allegro moderato con grazia

222 *pizz.*
p

230 *arco* *pizz.* *arco* *pizz.*

238 *arco*
mf espress.

247

256

268

277 *G*

285 *pizz.*
pp
attacca

VII

Vivo

293 **2** **f** **3** **3**

302 **4** **3** **3**

310 **1**

319 **3** **ff** **3**

326 **3** **3**

334 **3** **f scherzando**

342

351

360 **pizz. arco** **f**

369 **3** **cresc.**

376 **3** **ff** **pizz.**

VITA

Anna Ivanova, a native of Russia, received her Specialist degree in music performance at the Saratov State Conservatory in 2013. During her education she has been a graduate teaching assistant at LSU, and performed in numerous festivals and master-classes. Anna was accepted into LSU school of music at 2015, and anticipates graduating with her DMA degree in August 2018. She plans to continue her musical career in performing and teaching.